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A commendable feature is the four maps; for a student will consult such helps much more if they are part of his textbook than if they are separate. An appendix of 34 pages devotes 5 pages to MSS, editions, translations, and auxiliaries, and 29 pages to critical notes. The indexes are helpful—English, 6 pages, Greek, 14 pages. Mistakes here are perhaps inevitable. I have noted wrong figures for chapter or line for ἀποπειράω, ἀσάθμητος, ἐκπλήσσω, ἐκπεπληγμένος.

C. F. S.

New Latin Composition. Part I: Caesar; Part II: Cicero; Part III: A Systematic Grammatical Review. By MOSES GRANT DANIELL. Revised with the assistance of SELDON L. BROWN. Boston: Sanborn & Co., 1905. Pp. 273. \$1.00.

Teachers who have formerly used Mr. Daniell's excellent book, but believe that systematic grammatical drill should supplement the *pari passu* method will welcome this edition.

Parts I and II differ from the former edition only in detail. Indeed, the almost perfect adaptation of material to plan left little room for improvement there. The sentences, however, have been worked over, until each lesson contains at least six sentences illustrating the emphasized point of syntax (instead of three or more as before), besides sentences touching on points in review. Noun-constructions predominate, very properly, in Part I, and verb-constructions, especially the more difficult ones, in Part II. Reference is made directly to the standard grammars, and not, as before, exclusively through the grammatical index at the end of the book—a compound process which tempted the pupil not to look up the reference if he could avoid it.

The well-chosen idiomatic phrases for memorizing, the timely preliminary suggestions and the arrangement by which pupils beginning with Book i or Book ii of Caesar may use this book equally well, are almost the same as before. The sections for written translation are recast on the old plan, with pertinent footnote aids.

Since Part III is designed "to crystallize the pupil's knowledge of syntax after his extensive practice in writing from Latin models," it would have made a distinct advance over other books of this kind had it been so proportioned as to emphasize points where pupils are commonly weak, instead of so closely following conventional lines. Since the noun is emphasized from the beginning of the course, and the more difficult verb-constructions generally not until the third year, and since many schools, preparing for a preliminary college-entrance examination, might prefer to use this part of the book for drill during the junior year, it is perhaps unfortunate that less than one-half the lessons deal with the verb. It is to be regretted also that, while the genitive and dative occupy three lessons each, and the ablative four, only one is devoted to conditional sentences in

direct discourse and one to conditional sentences in indirect discourse—both being subjects that require extensive drill. Still another ground for objection is the fact that all the different temporal constructions, so varied and confusing—with *cum*, with *postquam*, with *dum*, *donec*, and *quoad*, with *antequam* and *priusquam*—are crowded into the space of one lesson.

The cautions against common errors are helpful. Nowhere, however, is mention made of that besetting sin of pupils, the use of the imperfect indicative for the perfect.

Let us hope that in some future edition this part, revised, will reach the high standard of excellence set by Parts I and II.

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Harvard Lectures on Greek Subjects. By S. H. BUTCHER. London: Macmillan & Co., 1904. Pp. viii + 266. \$1.25 net.

Professor Butcher gives his readers a clear idea of his purpose in the preface: "Under various lights I have attempted to bring out something of the originality of Greece." This purpose he serves first by the method of contrast, setting Greek civilization over against that of the Hebrew, the dominant idea of which was religious (I), and against that of the Phoenician, which was based upon the pursuit of material well-being (II). The dominant idea of the Greek is then set forth as the love of knowledge, manifest first in the creative faculty (III), and secondly in the critical faculty (IV, V, VI). The wonderful balance displayed in the intense and many-sided vitality of the Greek product—in character as well as in literature and the fine arts—"a characteristic which more eminently perhaps than any other constitutes the originality of Greece," is the result of "the union of contrasted qualities." "Art and inspiration, logic and intuition, elsewhere so often disjoined, enter into perfect union in the constructive efforts of the Greek imagination" (IV). The work of the critical faculty apart from the creative faculty forms the theme in V and VI.

Here, as in *Aristotle's Theory of Poetry and the Fine Arts*, Professor Butcher appears as a man who says things. Both specialists in the classics and the wider circle of those who are lovers of classical art and literature will be grateful to him for helping them into the secret of how to think intelligently of the things they admire. Many a reader who has had the sense of wide differences between the artistic and literary ideals and achievements of Greece and those of other nations, but who has seen only through a glass, darkly, and has not formulated his opinions, will find his vision much clearer after the perusal of these lectures. Let anyone who doubts this read the illuminating and stimulating passage in which the author compares the *Prometheus Bound* with the book of Job (pp. 13-29).

It is in breadth of treatment that the main value of the book lies. The thor-